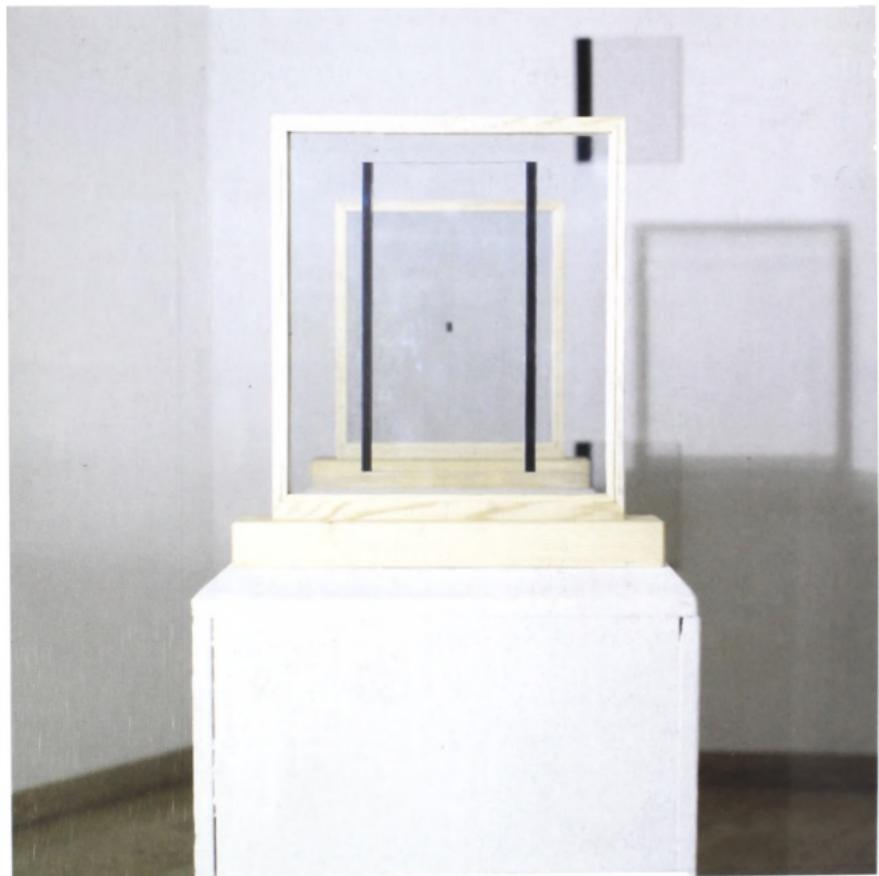


M A R I N A R

MARIJAN MOLNAR

GALERIJA
MIROSLAV
KRALJEVIĆ

IPC INA-NAFTAPLIN, Šubiceva 29, ulaz iz Marticeve
ZAGREB, 18. 4. - 3. 5. 1996.



TRI PROJEKCIJE
(DVA STAKLA "1-20")



TM - OSAM (DIO)



TM - OSAM (DIO INSTALACIJE)

INSCRIPTION ON MARIJAN MOLNAR

Walking Along Ontological Edge

Marijan Molnar is an artist of a persistent, organic and constant growth in the rare exhibition projects, in which he asks the questions of deeper, philosophic, ontologic meanings. Art as philosophy or as a warning "scream in sociological mist" has made itself universal in a movement here called "new artistic activity", that of the conceptual, analytical prefix in which Molnar acts, led by the inner call of his mental and sensitive constitution. The mystics of symbolic connotations in primary-functional paradigm bursts out in a long-term strategy of the hidden play of the number meanings. System of the repetition of the same elements laid on wall is ended with the number eight, emphasizing in geometrical progression, logical, mathematical growth of almost Greek metrics which is determinated by the irrational and esoteric postulate of numbers $2+2=4$, $4+4=8$. Two is

an eternal dialectic unity of the opposites in existence, spirits and universe, the ambiguity on which Molnar principally insists; two is the number of crash, the number of threat, the number of pain, dividing in being from which everything becomes. Yin and Yang. The feminine principle. Uncertainty, the change and the fluidity. Two, doubled in four, stands in opposite to symbolic basement; four is a symbol of the senses, symbol of the tactful, of the firm matter, of the body. The eight will mean the number of cosmic balance, the laid down eight is, as we know, the symbol of eternity. In the game of existential doubleness Molnar explores the relation of the reality and illusion.

The spoon - as a common object, for him is the symbol of the food and, at the same time, the symbol of the body and matter, the symbol of no-freedom of choice which is given to us by nature. The spoon, as ready-made object hidden in the box reflects itself as white negative print, within black spotted field of nihilistic, enformel and action-painting provenance. It becomes an illusion of the real spoon. The reality will become a searching after eros through the hunger, with which the need for every-day pleasures is expressed. At the same time, Molnar asks a question about relationship between the original and the copy. Copy is a print, lie, an image of the hidden as repressed (told by Freud's vocabulary). Copy is a trail of the real, in fact, of a revealed one. The object can be hidden in a box and can be revealed. The object lives revealed as an illusion printed in the octava system. Central motive, in fact artists obsession and focal point of his exploration in art, is relation between eternity and transitoriness, life and death. In Molnar's work death is, on the level of meta language substance, written in anagram on the wooden boxes and thus shortened is also written on the most of his previous works. The reality of life and reality of death are related just as dialectic doubleness of the unity of the opposites at last as hard reality towards fantasy of art. Connection of the word and image performed in the most reduced and minimized manner leads us to a lingvistic variation of Dada and it is functioning on the level of audible and visual, visual and tangible. The level of the senses "consume" the art, while Molnar's ascetic, suppressed works demand more serious consideration. Constellation of his painting asks for the relation between the edge and the centre, the question of the edge and centre is the reading of the periphery and the centre in geographic, cultural, Croatian - European context. Or better, the edge is area of periphery. The frame relates to the centre, within speech of what is inside and within speech what is out. "Space making", in Molnar's terms, means the procedure of turning over the inside out. In turning over the centre (heart) out (periphery, skin) Molnar finds the meaning of moving, almost existential comfort and unquestionable suppressed joy. Time of passing and "no-time" of eternity, timing, is exactly the meaning of moving. The edge in Molnar's work is always black. The centre is Whiteness. Acromatic factors of white and black live together because of searching itself and necessity of the lightless cromatism which draws attention from the point, not talking about post-utopian idea of transtistorical conceptualism, for Molnar, very important part of acting. In that context, "quotation" of Marcel Duchamp is a welcome background of the fresh and personal Molnar's taking over of that quotation. He's dealing with the idea of procedure of making up cadre. The first square which is connected with Duchamp's square in a sketch for the "Big Glass" is the surface of two squares, like one that Molnar uses in "Octava" and which is transformed in projection, at the same time, minimized 20 times and increased 5 times. Further on, the square multiply itself and repeat itself depending on view (transparent or nontransparent). This is poetics of corrected cadre on the found piece of glass and with it Molnar continues his artistic way started 20 years ago, when he was dealing with land art. Marking the surface of the ground, increasing it 1:20:100, or in a performance in which he explored and evidenced the spreading of the spatial body as tactile and visual phenomena, describing in this way the frontiers of the space and movement as a procedure of spreading and concentration.

Enes Quien

ŽIVOTOPIS

Roden je 10. 11. 1951. u Reki kraj Koprivnice. Diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 1976. godine u klasi prof. Šime Perića. Od 1976. do 1979. godine suradnik je Majstorske radionice Ljube Ivanića i Nikole Reisera. Suraduje s umjetnicima okupljenim oko galerije Podrum i galerije PM. Živi i radi u Zagrebu, Šenkovečka 12, tel. 01/321-014

BIOGRAPHY

Born in 10. 11. 1951. in Reka near Koprivnica. Graduated from the Zagreb Academy of Fine Arts in the class of Professor Šime Perić. From 1976 to 1979 participates in the Art studio of Ljubo Ivanić and Nikola Reiser. Collaborates with artists gathered around Gallery Podrum and Gallery PM.

Lives and works at Zagreb, Šenkovečka 12. Tel (01) 32 10 14.

SAMOSTALNE IZLOŽBE /

ONE MAN EXHIBITIONS:

- 1975. Koprivnica, predvorje hotela "Podravka"
- 1977. Koprivnica, predvorje hotela "Podravka"
- 1978. Zagreb, Podroom
- 1979. Zagreb, Galerija Nova (sa Kipkeom i Maračicem)
- 1981. Zagreb, prostor PM
- 1981. Ljubljana, ŠKUC (izložba RZU)
- 1983. Koprivnica, Galerija Koprivnica
- 1985. Sarajevo, Klub izložbenog paviljona "Collegium Artisticum"
Zagreb, Salon galerije "Karas"
- 1986. Zagreb, Galerija DD Trešnjevka
Koprivnica, Galerija Koprivnica
- 1987. Zagreb, Galerija PM
- 1990. Zagreb, Galerija instituta "Ruder Bosković"
- 1991. Beograd, Galerija SKC (sa Lepenom i Vincetom)
- 1991. Zagreb, Galerija CEKAO "Zagreb"
- 1995. Zagreb, Galerija PM
- 1996. Zagreb, Galerija "Miroslav Kraljević"

SKUPNE IZLOŽBE (IZBOR) /

GROUP EXHIBITIONS (SELECTION):

- 1977. Zagreb, Galerija "Karas" (Inovacije)
Zagreb, Umjetnički paviljon (9. salon mladih)
- 1978. Zagreb, Podroom (Za umjetnost u umu)
Zagreb, Podroom (2. nova izložba u Podroomu)
- 1979. Zagreb, Podroom, (Vrijednosti)
Zagreb, Trg Republike (izložba akcija Radne zajednice umjetnika)
- 1980. Beograd, Salon Muzeja suvremene umjetnosti;
Maribor, Razstavni salon "Rotovz" (Nova fotografija 3)

- 1981. Beograd, Galerija SKC (apriliški susret)
Zagreb, Galerija suvremene umjetnosti (Akvizicije)
- 1982. Zagreb, Galerija suvremene umjetnosti; Beograd, Muzej suvremene umjetnosti; Sarajevo, "Collegium artisticum" (Inovacije u hrvatskoj umjetnosti sedamdesetih godina)
- 1983. Osijek, Galerija likovnih umjetnosti; Koprivnica, Galerija Koprivnica; Zagreb, Galerija suvremene umjetnosti Primamo i analitičko slikarstvo Jugoslavije
- 1984. Zagreb, Umjetnički paviljon (19. zagrebački salon)
Zagreb, Galerija "Karas" (Od monokromije do novoč ekspresiviteta u hrvatskom slikarstvu)
- 1985. Rijeka, Moderna galerija (13. biennale mladih)
- 1987. Zagreb, Galerija "Karas" (Umjetnost koja se mijenja teče)
Zagreb, Umjetnički paviljon (22. zagrebački salon)
Sarajevo, "Collegium artisticum" (Jugoslavenska dokumenta 87)
- 1989. Zagreb, Galerija "Karas" (1981 - 1989 PM)
Sarajevo, "Collegium artisticum" (Jugoslavenska dokumenta 89)
- 1990. Sarajevo, Skopje (Hrvatska umjetnost u osamdesetim godinama)
Turku, Helsinki (7 slikara iz Zagreba)
- 1993. Zagreb, MGC (28. zagrebački salon)
Zagreb, Moderna galerija (Nova hrvatska umjetnost)
- 1994. Zagreb, Muzej suvremene umjetnosti (Riječi i slike)
Zagreb, Galerija PM (izložba na temu jela i pica)
- 1995. Poreč, Istarska Sabomica; Zagreb, HDLU - dom (Prema minimalnom)
Zagreb, MGC (30. zagrebački salon)

IZLOŠCI

1. TM - OSAM

instalacija, osam "slika-objekata", kutija, dva sanduka (drvo, papir, tuš, žlica, staklo), 1995-96.

2. TRI PROJEKCIJE

- dvije slike "1-20", 2 x (37x31)
- dvije slike za "100", 2 x (37x31)
- dva stakla "1-20", 2 x (46x44,5)
- karton sa dva lica "1-20", 55,5x43,5 (staklo, drvo, konac, skrilik, platno)

EXHIBITS

1. TM - EIGHT

installation, eight "picture-objects", box, two cases (wood, paper, ink, spoon, glass), 1995-96.

2. THREE PROJECTIONS

- two pictures "1-20", 2 x (37 x 31 cm)
- two pictures for "100", 2 x (37 x 31 cm)
- two glasses "1-20", 2 x (46 x 44,5 cm)
- cartoon with two faces "1-20", 55,5 x 43,5 cm (glass, wood, trad, acrylic, canvas)

IZLOŽBU OMOGUĆILI: INA-Industrija nafta, d.d. Zagreb i Galerija "MIROSLAV KRALJEVIĆ" HKUD-a INA-Naftaplin -
ZA IZDAVAČA: Ivan Dereš - UREDNIK KATALOGA: Mijo Ivurek - PREDGOVOR: Enes Quien - PRIJEVOD: Danica Molnar - Trupković - FOTOGRAFIJA: Mijo Vesović, MO - POSTAV: Branko Franceschi, Marjan Molnar - REALIZACIJA: SP Marketing, Zagreb - VODITELJ GALERIJE: Branko Franceschi - SAVJET GALERIJE: Darko Schneider, predsjednik, Marina Baraćević, Josip Depolo, Zelimir Košćević, Mirkko Kovačević, Ljerka Njerš, Zlatan Vrkljan -
NAKLADA: 300 primjeraka

